

## On Directing Film David Mamet Weaselrose

*An accessible edition of a classic guide to film and theater directing offers insight into the craft's unique challenges from managing personalities and anticipating problems to working with a script and the key elements of staging, in a primer that also features life lessons gleaned by the co-authors throughout their careers. Reprint. 30,000 first printing.*

Famed independent screenwriter and director Robert Rodriguez (Sin City, Once Upon a Time in Mexico, Spy Kids, Machete) discloses all the unique strategies and original techniques he used to make his remarkable debut film El Mariachi on a shoestring budget. This is both one man's remarkable story and an essential guide for anyone who has a celluloid story to tell and the dreams and determination to see it through. Part production diary, part how-to manual, Rodriguez reveals how he was able to make his influential first film on only a \$7,000 budget. Also included is the appendix, "The Ten Minute Film Course," a tell-all on how to save thousands of dollars on film school and teach yourself the ropes of film production, directing, and screenwriting. A perfect gift for the aspiring filmmaker.

Three plays deal with the relationship of a young man and woman who spend the night in a wilderness cabin, the eight crew members of a merchant ship, and an unfulfilling marriage

This international best-seller is filled with visual techniques for filmmakers and screenwriters who want to expand their stylistic knowledge.

Three Uses of the Knife

The Woods ; Lakeboat ; Edmond

Film Directing: Shot by Shot -- 25th Anniversary Edition

Film Directors on Directing

Foreword by Ang Lee

As Told to David Mamet with an Afterword by Mr. Mamet

A priceless examination of the filmmaker's craft, from the renowned director of "Sweet Smell of Success" After more than twenty years in the film industry as a screenwriter, storyboard editor, and director of memorable films such as "The Ladykillers," Alexander Mackendrick turned his back on Hollywood and began a new career as the Dean of one of the country's most demanding and influential film schools. His absolute devotion to the craft of filmmaking served as a powerful impetus to students at the California Institute for the Arts for almost twenty five years, with a teaching style that included prodigious notes, neatly crafted storyboards, and handouts containing excerpts of works by Kierkegaard, Aristotle, and others. At the core of Mackendrick's lessons lay a deceptively simple goal: to teach aspiring filmmakers how to structure and write the stories they want to tell, while using the devices particular to the medium of film to tell their stories effectively. In this impressive volume, edited by Paul Cronin, the myriad materials that made Mackendrick's reputation as an instructor are collected for the first time, offering a chance for professionals as well as students to discover a methodology of filmmaking that is challenging yet refreshing in its clarity. Meticulously illustrated and drawing on examples from such classic films as "Horth by Northwest," "Citizen Kane," and "Touch of Evil," Mackendrick's elegant lessons are sure to provide inspiration for a new generation of filmmakers.

Addresses key political issues from religion and global warming while denouncing current administrative agendas and explaining why he has abandoned his liberal views.

Directing: Film Techniques and Aesthetics is a comprehensive manual that teaches the essentials of filmmaking from the perspective of the director. Ideal for film production and directing classes, as well as for aspiring and current directors, Directing covers all phases of preproduction and production, from idea development to final cut. Thoroughly covering the basics, Directing guides the reader to professional standards of expression and control, and goes to the heart of what makes a director. The book outlines a great deal of practical work to meet this goal, with projects, exercises. The third edition emphasizes the connection between knowing and doing, with every principle realizable through projects and exercises. Much has been enhanced and expanded, notably: aspects of dramaturgy; beats and dramatic units; pitching stories and selling one's work; the role of the entrepreneurial producer; and the dangers of embedded moral values. Checklists are loaded with practical recommendations for action, and outcomes assessment tables help the reader honestly gauge his or her progress. Entirely new chapters present: preproduction procedures; production design; script breakdown; procedures and etiquette on the set; shooting location sound; continuity; and working with a composer. The entire book is revised to capitalize on the advantages offered by the revolutionary shift to digital filmmaking.

One of our most brilliantly iconoclastic playwrights takes on the art of profession of acting with these words: invent nothing, deny nothing, speak up, stand up, stay out of school. Acting schools, "interpretation," "sense memory," "The Method"—David Mamet takes a jackhammer to the idols of contemporary acting, while revealing the true heroism and nobility of the craft. He shows actors how to undertake auditions and rehearsals, deal with agents and directors, engage audiences, and stay faithful to the script, while rejecting the temptations that seduce so many of their colleagues. Bracing in its clarity, exhilarating in its common sense, True and False is as shocking as it is practical, as witty as it is instructive, and as irreverent as it is inspiring.

Making Movies

Three Plays

Writing in Restaurants

Film Directing Shot by Shot

The Art and Craft of Film Directing

Or How a 23-Year-Old Filmmaker With \$7,000 Became a Hollywood Player

From her perspective as playwright, screenwriter and director, David Mamet provides insights into how a film comes to be. He looks at aspects of directing - from script to cutting room - to reveal the many tasks directors undertake in order to present a story that is understood by the audience.

Elia Kazan was the twentieth century's most celebrated director of both stage and screen, and this monumental, revelatory book shows us the master at work. Kazan's list of Broadway and Hollywood successes—A Streetcar Named Desire, Death of a Salesman, On the Waterfront, to name a few—is a testament to his profound impact on the art of directing. This remarkable book, drawn from his notebooks, letters, interviews, and autobiography, reveals Kazan's method: how he uncovered the "spine," or core, of each script; how he analyzed each piece in terms of his own experience; and how he determined the specifics of his production. And in the final section, "The Pleasures of Directing"—written during Kazan's final years—he becomes a wise old pro offering advice and insight for budding artists, writers, actors, and directors.

This guide to directing films includes information on project development, screenplay analysis, choosing and working with a production team, auditioning and casting, script preparation, using the language of acting, and much more.

"Mamet's intellectual rigor is evident on every page. There is not a wasted word" in this novel based on the wrongful murder conviction of a Jewish man (Time Out). In 1913, a young woman was found murdered in the National Pencil Factory in Atlanta. The investigation focused on the Jewish manager of the factory, Leo Frank, who was subsequently forced to stand trial for the crime he didn't commit and railroaded to a life sentence in prison. Shortly after being incarcerated, he was abducted from his cell and lynched in front of a gleeful mob. In vividly re-imagining these horrifying events, Pulitzer Prize-winning author David Mamet inhabits the consciousness of the condemned man to create a novel whose every word seethes with anger over prejudice and injustice. The Old Religion is infused with the dynamic force and the remarkable ear that have made David Mamet one of the most acclaimed voices of our time. It stands beside To Kill a Mockingbird as a powerful exploration of justice, racism, and the "rush to judgment." "Mamet's philosophical intensity, concision, and unpredictable narrative strategies are at their full power."

—The Washington Post "In this historical novel, playwright, filmmaker, and novelist Mamet presents disturbing cameos of Jewish uncertainty in a Christian world." —Library Journal "The horror of the story is beautifully countered by the unusual grace of Mamet's prose." —The Irish Times

Three War Stories

The Cambridge Companion to David Mamet

Film Techniques and Aesthetics

A Life in the Theatre

On Film-Making

November

Why does a director choose a particular script? What must they do in order to keep actors fresh and truthful through take after take of a single scene? How do you stage a shootout—involving more than one hundred extras and three colliding taxis—in the heart of New York's diamond district? What does it take to keep the studio honchos happy? From the first rehearsal to the final screening, Making Movies is a master's take, delivered with clarity, candor, and a wealth of anecdote. For in this book, Sidney Lumet, one of our most consistently acclaimed directors, gives us both a professional memoir and a definitive guide to the art, craft, and business of the motion picture. Drawing on forty years of experience on movies that range from Long Day's Journey into Night to Network and The Verdict—and with such stars as Katharine Hepburn, Paul Newman, Marlon Brando, and Al Pacino—Lumet explains how painstaking labor and inspired split-second decisions can result in two hours of screen magic.

From the Academy Award-nominated screenwriter and playwright: an exhilaratingly subversive inside look at Hollywood from a filmmaker who's always played by his own rules. Who really reads the scripts at the film studios? How is a screenplay like a personals ad? Why are there so many producers listed in movie credits? And what on earth do those producers do anyway? Refreshingly unafraid to offend, Mamet provides hilarious, surprising, and refreshingly forthright answers to these and other questions about every aspect of filmmaking from concept to script to screen. A bracing, no-holds-barred examination of the strange contradictions of Tinseltown, Bambi vs. Godzilla dissects the movies with Mamet's signature style and wit.

Since winning the Pulitzer for his Glengarry Glen Ross, playwright David Mamet has written only one original, full-length play, Speed-the-Plow—yet he has written nearly ten original screenplays. His movement in this direction is both surprising and, ironically, inevitable. Studied here are Mamet's screenplays (such as The Postman Always Rings Twice and We're No Angels), the influence of film on his recent plays (The Shawl and Speed-the-Plow), his theory of directing refined from his writerly principles of montage storytelling, and the reciprocal impact of his films and plays are discussed. Particular emphasis is placed on the author-director relationship in House of Games and Things Change. A complete filmography includes his 1992 work on the film version of Glengarry Glen Ross and Hoffa.

An ambitious pig overcomes prejudice while following her dream of attending law school.

Kazan on Directing

Notes on Directing

On Directing Film

Heresy and Common Sense for the Actor

Film Editors on Editing

David Mamet and Film

On Directing FilmPengu Books

Describes the basic principles of film making, argues that directing is an extension of screenwriting, and explains how films tell stories

"My frank and loving reminiscence of a life in the hermetic world of Adult Film." A lifetime of success in the world of Adult Entertainment brought Miss Wriston-Ranger (Leafy) into close contact with the great and near-great of the world, spanning across six continents. She now takes us behind the scenes to mingle with politicians, artists, financiers, and even dictators, at their most unguarded.

David Mamet's new Oval Office satire depicts one day in the life of a beleaguered American commander-in-chief. It's November in a Presidential election year, and incumbent Charles Smith's chances for reelection are looking grim. Approval ratings are down, his money's running out, and nuclear war might be imminent. Though his staff has thrown in the towel and his wife has begun to prepare for her post-White House life, Chuck isn't ready to give up just yet. Amidst the biggest fight of his political career, the President has to find time to pardon a couple of turkeys — saving them from the slaughter before Thanksgiving — and this simple PR event inspires Smith to risk it all in attempt to win back public support. With Mamet's characteristic no-holds-barred style, November is a scathingly hilarious take on the state of America today and the lengths to which people will go to win.

A Novel

A Play

A CONSIDERATION OF THE SOURCES

True and False

The Secret Knowledge

Making the Magic Happen

Michael Cimino, Ulu Grosbard, Ted Kotcheff, Adrian Lyne, John Millus, Alan Parker, Mark Rydell, Susan Seidelman, Joan Micklin Silver, James Toback, Francois Truffaut, and Wim Wenders discuss their approach to film

Filmmaking can be a complicated and risky adventure, but Making the Magic Happen shows you why directing a movie is actually simpler than you think. The trick is to properly learn the "craft" of filmmaking first, and then adapt your logistical and creative skills to the "art" of filmmaking.

Interviews with 21 prominent feature film editors highlight this long-overdue look at the role of film editors, the importance of their work, and the nature of their craft. Organized to provide historical as well as collaborative continuity, Selected Takes features editors whose credits include films such as Ben Hur, The French Connection, The Godfather, and E.T. Each chapter includes a brief introduction to the artist, background information, a filmography, and personal recollections of specific films, producers, and directors, as well as instructive comments on editing techniques.

Spanning centuries and continents, Mamet uses war and its players to explore, among other themes, redemption and forgiveness as they unfold in the context of conflict in the form of three novellas. In The Redwing, the first of the three novellas, a 19th-century Secret Service naval officer turned prisoner, then novelist, and finally memoirist recounts his own transformations during the course of his service and imprisonment. The protagonist in Notes on Plain Warfare examines religion through the prism of the American Indian wars. Finally, The Handle and the Hold is a vivid, dialogue-driven tale of two ex-military men who steal a plane in the month before the Israeli War of Independence.

The Kill Bill Diary

Changing Direction: A Practical Approach to Directing Actors in Film and Theatre

The Cryptogram

The Art of Production Management for Film and Television

130 Lessons in Leadership from the Director's Chair

Illusion/dillusion in a Wounded Land

The purpose of theater. Like magic, like religion. . . is to inspire cleansing awe. What makes good drama? And why does drama matter in an age that is awash in information and entertainment? David Mamet, one of our greatest living playwrights, tackles these questions with bracing directness and aphoristic authority. He believes that the tendency to dramatize is essential to human nature, that we create drama out of everything from today 's weather to next year 's elections. But the highest expression of this drive remains the theater. With a cultural range that encompasses Shakespeare, Brecht, and Ibsen, Death of a Salesman and Bad Day at Black Rock, Mamet shows us how to distinguish true drama from its false variants. He considers the impossibly difficult progression between one act and the next and the mysterious function of the soliloquy. The result, in Three Uses of the Knife, is an electrifying treatise on the playwright 's art that is also a strikingly original work of moral and aesthetic philosophy.

Compared to some of its New England neighbors, Vermont has seemed to long-time resident David Mamet a place of intrinsic energy and progressiveness, love and commonality. It has lived up to the old story that settlers came up the Connecticut River and turned right to get to New Hampshire and left to get to Vermont. Is Vermont's tradition of live and let live an accident of geography, the happy by-product of 200 years of national neglect, an emanation of its Scots-Irish regional character? Exploring the ways in which his decades in Vermont have shaped his character and his work, Mamet examines each of these strands and how the state's free-thinking tradition can survive in an age of increasing conglomeration. The result is a highly personal and compelling portrait of a truly unique place.

This collection of specially written essays offers both student and theatregoer a guide to one of the most celebrated American dramatists working today. Readers will find the general and accessible descriptions and analyses provide the perfect introduction to Mamet's work. The volume covers the full range of Mamet's writing, including now classic plays such as American Buffalo and Glengarry Glen Ross, and his more recent work, Boston Marriage, among others, as well as his films, such as The Verdict and Wag the Dog. Additional chapters also explore Mamet and acting, Mamet as director, his fiction, and a survey of Mamet criticism. The Companion to David Mamet is an introduction which will prepare the reader for future work by this important and influential writer.

Internationally-renowned directing coach Weston demonstrates what constitutes a good performance, what actors want from a director, what directors do wrong, script analysis and preparation, how actors work, and shares insights into the director/actor relationship.

Theatre

Total Directing

Wilson

A Whore's Profession

Henrietta

This approach, honed after years of on-set experience and from teaching at UCLA, NYU, and Columbia, and endorsed by many in the industry, including director Ang Lee (Brokeback Mountain and Crouching Tiger, Hidden Dragon) and producer/actor Edward Asner, aims to provide a helpful reference and resource for directors and actors alike. It combines underlying theory with dozens of exercises designed to reveal the actor's craft. There is material on constructing the throughline; analyzing the script; character needs; the casting and rehearsal processes; film vs. theater procedures as well as the actor and the camera. Distilling difficult concepts and a complex task to their simplest form, the author explains how to accurately capture and portray human behavior. The author's discussion of creative problems she has encountered or anticipated after years of experience, and her suggested solutions and exercises, are immediately useful. Additionally, hear what the actors have to say in excerpts from interviews with such acclaimed actors as Meryl Streep, Denzel Washington, Glenn Close, Robert Redford, Christopher Walken, Julianne Moore, and Michael Douglas (to name a few) who discuss their work with directors, what inspires them, and what they really want from the director.

Shot by Shot is the world's go-to directing book, now newly updated for a special 25th Anniversary edition! The first edition sold over 250,000 copies, making it one of the bestselling books on film di-recting of all time. Aspiring directors, cinematographers, editors, and producers, many of whom are now working professionals, learned the craft of visual storytelling from Shot by Shot, the most com-plete source for preplanning the look of a movie. The book contains over 800 photos and illustrations, and is by far the most comprehensive look at shot design in print, containing storyboards from movies such as Citizen Kane, Blade Runner, Dead-pool, and Moonrise Kingdom.

Also introduced is the concept of A, L, and L patterns as a way to sim-plify the hundreds of staging choices facing a director in every scene. Shot by Shot uniquely blends story analysis with compositional strategies, citing examples then il-lustrated with the storyboards used for the actual films. Throughout the book, various visual ap-proaches to short scenes are shown, exposing the directing processes of our most celebrated au-teurs -- including a meticulous, lavishly illustrated analysis of Steven Spielberg's scene design for Empire of the Sun.

If theatre were a religion, explains David Mamet in his opening chapter, "many of the observations and suggestions in this book might be heretical." As always, Mamet delivers on his promise: in Theatre, the acclaimed author of Glengarry Glen Ross and Speed the Plow calls for nothing less than the death of the director and the end of acting theory. For Mamet, either actors are good or they are non-actors, and good actors generally work best without the interference of a director, however well-intentioned. Issue plays, political correctness, method actors, impossible directions, Stanislavsky, and elitists all fall under Mamet's critical gaze. To students, teachers, and directors who crave a blast of fresh air in a world that can be insular and fearful of change, Theatre throws down a gauntlet that challenges everyone to do better, including Mamet himself.

In this gripping short play, David Mamet combines mercurial intelligence with genuinely Hitchcockian menace. The Cryptogram is a journey back into childhood and the moment of its vanishing—the moment when the sheltering world is suddenly revealed as a place full of dangers. On a night in 1959 a boy is waiting to go on a camping trip with his father. His mother wants him to go to sleep. A family friend is trying to entertain them—or perhaps distract them. Because in the dark corners of this domestic scene, there are rustlings that none of the players want to hear. And out of things as innocuous as a shattered teapot and a ripped blanket, Mamet re-creates a child terrifying discovery that the groupnaps are speaking in code, and that that code may never be broken.

Surviving Production

The Making of a Tarantino Classic as Seen Through the Eyes of a Screen Legend

On the Nature, Purpose, and Practice of the Movie Business

With an Introduction by the Author

Selected Takes

Directing Actors

*A masterclass on the art of directing from the Pulitzer Prize-winning (and Oscar and Tony-nominated) writer of Glengarry Glen Ross, Speed the Plow, The Verdict, and Wag the Dog Calling on his unique perspective as playwright, screenwriter, and director of his own critically acclaimed movies like House of Games, State and Main, and Things Change, David Mamet illuminates how a film comes to be. He looks at every aspect of directing—from script to cutting room—to show the many tasks directors undertake in reaching their prime objective: presenting a story that will be understood by the audience and has the power to be both surprising and inevitable at the same time. Based on a series of classes Mamet taught at Columbia University's film school, On Directing Film will be indispensable not only to students but to anyone interested in an overview of the craft of filmmaking. "Passion, clarity, commitment, intelligence—just what one would expect from Mamet." —Sidney Lumet, Academy Award-nominated director of 12 Angry Men, Dog Day Afternoon, Network, and The Verdict —The scripts take the reader on an intellectually breathtaking tour through David Mamet's baroque, fragmented world, where nothing is certain except the certainty bestowed by the academy. After the Cola riots, the fire at the Stop 'n' Shop, and the death of my kitten, what remains? Does the Joke Code still operate? Has anyone seen my copy of Bongazine? Can Jane of Trent unlock this paranoia? What were Chet and Donna doing in the boathouse? And just who does Ginger think she is? In playing with the ideas of perception, accuracy, and truth, Wilson dares to doubt them all.*

*The quirky, strange and utterly sagacious meditations of David Caradine written during the making of Quentin Tarantino's contemporary classic in which Carradine played the lead role. When Carradine landed the lead role in Quentin Tarantino's new film, Kill Bill, it catapulted him into the Hollywood limelight. This journal captures his experience of being courted by Tarantino for the role of Bill and the subsequent two years spent making the two-part feature film with co-star Uma Thurman, nominated for a Best Actress Golden Globe. In its mixture of autobiography and behind-the-scenes diary, The Kill Bill Diary takes the reader on a fascinating and witty journey into the world of film-making and the art of an acclaimed director. Along the way Carradine describes the martial arts training required for the role, the experience of filming in China, working with Tarantino and falling in love with Uma Thurman while 'swinging a steel-tempered Samurai sword at her head'. In describing the pre-production, production and promoting of the film, Carradine gives readers a rare and wholly authentic insight into the creation of a Hollywood blockbuster and the experience of a screen legend.*

*In his previous volumes of notes and essays, David Mamet has touched upon many aspects of his life as a writer. In 'Writing in Restaurants' he reflects modestly on his career, while 'Some Freaks' discourses loudly and entertainingly on aspects of contemporary culture - like the movies, Disneyland and on being a tourist. 'On Directing Film' shows his ebullient and practical approach to his own film-making. Central to these essays is Mamet's own work as a writer, and it is in 'The Cabin' that Mamet comes closest to defining himself. Included are autobiographical vignettes from childhood and youth describing the gamut of human emotion, from childhood fear to adult nostalgia in the re-creation of the past.*

On the Dismantling of American Culture

On the Nature and Purpose of Drama

Directing

South of the Northeast Kingdom

Rebel without a Crew

Bambi vs. Godzilla

Two actors, one a veteran and the other a novice, go through an entire wardrobe and a cycle of onstage and offstage roles

Integrating Camera and Performance in Film and Television

Notes and Essays

Visualizing from Concept to Screen

The Diary of a Porn Star by Priscilla Wriston-Ranger

The Old Religion